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Film Library
Donnell Library Center
20 West 53rd St.
New York, N.Y. 10019
February 13, 1976

Dear Michael Wallins

I would like to run THE PLACE BETEEN^W OUR BODIES in the "What's Happening" series on April 27, 1976. It would play at the Donnell Library at 12:00 and at the Museum of Modern Art at 5:30 p.m. It does not pay a rental. Please let me know if this is all right.

Sincerely

Bill Sloan

William Sloan
Film Librarian

Presented by THE MUSEUM OF MODERN ART DEPARTMENT OF FILM and THE NEW YORK PUBLIC LIBRARY FILM LIBRARY. A weekly program dealing with domestic and foreign political and social issues.

Each forty-five to ninety minute program will be shown on:

Tuesday, April 27 at Noon at the Donnell Library Center and
5:30 at the Museum of Modern Art

SUITABLE FOR ADULTS ONLY

RAPE CULTURE. 1976. A film by Margaret Lazarus and Renner Wunderlich. Courtesy of Cambridge Documentary Films, 9 Florence Street, Cambridge, Mass. 02139. 35 minutes.

A searching and often painful look at the social forces in our culture that actively produce rapists and rape victims. Examines popular films, advertising and music.
-the filmmakers

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THE PLACE BETWEEN OUR BODIES. 1975. A film by Michael Wallin. Courtesy of Canyon Cinema Cooperative, Industrial Center Building, Sausalito, California 94965. 33 minutes.

The film is a very personal exploration which attempts to come to grips with the various issues involved in one's sexuality. That it deals with gay men is incidental; I am a gay man and I know myself best. In terms of what has come before, I believe the film to be unique. It is totally honest, straightforward, and explicit. I hope the film can be an education for straight people in terms of its "demystification" of gay sex acts and gay people in general. For gay people it can be a celebration and an affirmation.

Loosely autobiographical, the film progresses from my involvement in a series of relatively non-emotional sexual encounters to an intensely emotional relationship with a lover. In the initial part of the film I wished to deal with the experiences of sexual obsession, "cruising", phantasy, masturbation and so on. The notions of sex becoming a habit, of the (possibly) increasingly mechanical nature of the act, of the energy behind the sex drive consuming one, were all important to me. I had written in my journal: "What is sex? A clinging to what you have; a grasping for what you don't have. An attachment to a memory of an experience that must be repeated; clinging to the remembrance creates tension that must be resolved...not satisfied with the moment, restlessness sets in, fueled by memory tapes...(images) suggesting the past experience, present memory, the compulsion to repeat. It just goes around and around...can this repetition compulsion, circular motion -- back to the same place, be suggested filmically?"

My involvement with my lover, Mark, became more intense and fulfilling as the film was taking shape, and is reflected by the amount of time given to it in the film. That we were very satisfied with a monogamous relationship is again incidental (and in no way dogmatic). I wanted to suggest how much more satisfying lovemaking was for me when coupled with an emotional involvement, and also to put the sex in the context of equally satisfying day-to-day, non-sexual relating. That most of the footage focuses on the lovemaking is simply because the subject matter of the film is sexuality, and I was concerned that the act be shown as complete (i.e. undressing, "foreplay", time out for pissing, etc.) and not just a "quick fuck". I see the film in a sense, as bringing not only gay sex but sex itself out of the closet. It is very rare for a film to treat sex both explicitly and non-exploitatively. I think THE PLACE BETWEEN OUR BODIES has achieved this.

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-Michael Wallin

*Mattachine Society of the
Niagara Frontier Inc.*

P.O. Box 975 Ellicott Sq. Station
Buffalo, New York 14205

May 28, 1976

Michael Wallin
728-A Castro St.
San Francisco, Ca. 94114

Dear Michael,

This is to confirm rental of your film "The Place Between Our Bodies." It is my understanding that rental is \$35.00 plus \$17.50 each additional showing, and that you are shipping the film parcel post, immediately, to arrive no later than June 9th.
Thank you for your helpfulness.

Sincerely,

Don Michaels

Don Michaels

*Mattachine Society of the
Niagara Frontier Inc.*

P.O. Box 975 Ellicott Sq. Station
Buffalo, New York 14205

June 18, 1976

Dear Michael,

Enclosed is a money order for \$35.00 for film rental of "The Place Between Our Bodies." We showed it just once on Thurs. evening, June 10th.

A crowd of about 40 men, here for our "Men's Togetherness Night," viewed the film and found it enjoyable. It was refreshing to have a film showing men relating to men in a positive and loving way, instead of the crude and artificial portrayals we see so often in commercial flicks. We had some trouble hearing the voices over the music, but then we didn't follow your advice about hooking into a better sound system.

You've probably received the film already, since I sent it out days ago by U.P.S. Sorry, for the delay in payment, but the chaos from the aftermath of our Gay Pride Week left me even more disorganized than usual!

Thanks very much for sending the film along to us. If you have other films, etc., or know of others we might like to use, please send some info along. Thanks again,

Sincerely,

Don Michael

PACIFIC Cinémathèque PACIFIQUE

1616 West 3rd Avenue Vancouver Canada V6J 1K2 ph: 732-5322

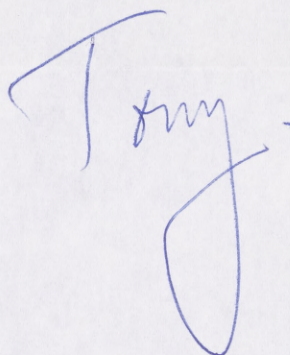
November 25, 1976

Michael Wallin
55 Ford St.
San Francisco, Ca. 94114

Dear Michael,

Sorry, no reviews as the result of our showing of PLACE. (But then, the local papers don't pay much attention to our programmes anyway.) I was there, however, and from the audience response clearly some people were interested and others turned off--quite a few people walked out (it was last on the programme), and afterwards I heard several comments to the effect that the musings of the commentary were inappropriate to the visuals--indeed there were a few laughs during the film at certain things that were said, but that might just be a sign of the sort of categorical thinking-feeling that you seemed to be attacking. On the other hand, some people did feel that the comments were overly self-involved. (Though in one case the criticizer was under the impression that these heavy raps between you and your lover were going on after only a few days' acquaintance, which I think is a misreading of the film.) I got the feeling that a few people were disturbed by a certain air of ~~xx~~ romanticism (smelling flowers after sex?) that somehow for them didn't jibe with real, non-idealized people. In short, for some people your film was embarrassingly personal; for others, sophomoric. I rather liked it myself.

Best to you,

A handwritten signature in blue ink, appearing to be "Tony", with a long, sweeping underline.

GAY FILM

Though many are familiar with the Hollywood movies that use homosexuality as an implicit or explicit narrative theme (*The Fox*, *The Sergeant*, *The Killing of Sister George*, *The Boys in the Band*, *Staircase*, *Myra Breckinridge*, *Some Like It Hot*, to name a few), this series focuses on films made by gay filmmakers. Usually destined for a gay audience, the films express their social, artistic and sexual concerns, and should provide for the basis of a social analysis of the recent widespread phenomenon of the homosexual film. As a further point of comparison, the lesser-known Italian film *Il Mare* (like *Death in Venice* or *Teorema*) suggests the European approach to homosexuality in the feature film.

We recommend that those interested in researching this theme should consult Parker Tyler's "Screening of the Sexes" (*Anchor/Doubleday*) which acted as a sourcebook for this study. Additionally, as the expressed concerns are primarily related to sexual identity, we caution that some of these films are frequently very explicit. For those potentially upset by this subject matter we recommend their avoidance of this series.

SATURDAY, OCTOBER 2, 7:00 & 9:15 P.M. ROBERT HAVING HIS NIPPLE PIERCED

U.S.A., 1970. Directed by Sandy Daley. With Robert Maplethorpe, David Croland and Patti Smith in a soundtrack monologue. Colour, 33 min.

Sandy Daley's concern in making film is to convey with maximum impact and clarity the essential qualities of various individuals with whom she has come in contact. Bizarre as its title sounds, Ms. Daley's film is pleasurable, full of beautiful imagery: white enamel, green leaves, silver pillows, rose petals, Robert in black leather, anesthetized and wounded, swooning into the arms of his sultry lover as a doctor performs the decorative operation. In sharp counterpoint to the delicacy of the visuals is the harsh and hilarious soundtrack monologue by Patti Smith, underground poet and rock star, Robert's ex-girlfriend and proud owner of the English-speaking world's most extravagant New Jersey accent.

PASSING STRANGERS

U.S.A., 1974. Directed by Arthur Bressen. Cinematography: James Block, William Smart. With Robert Adams and Robert Carnagey. B&w and colour, 77 min.

Passing Strangers is the work of a man who openly and proudly celebrates his gay awareness and his love for movies and moviemaking. Critics have seen it as a landmark, a beginning for an alternative cinema that celebrates rather than exploits homosexuality as a way of living. From San Francisco's Polk Street to Land's End, the film describes the meeting and growth of a relationship between an 18 year old student and a 28 year old white-collar worker, and, rather than exploiting gay sexuality, attempts to give it a true human dimension as the honest expression of giving and receiving love and pleasure.

Bressen: "Most of the people who have seen the film have come to me with congratulations on the lyric and romantic feel of the second half of the film. I know they are sincere but I sense they are implying it is not real, but a dream or fantasy. For me, the second section comes close to rendering how it is for me when I fall in love; almost everything else vanishes from my attention. Consequently, you don't see anyone but the boy and the man in the second half. Of course, the addition of colour in the second half of the film will further romanticize the situations for some, but in my life, romantic feelings are real: they occur all the time.

Nothing is more embarrassing than romanticism that misses. But if it succeeds, then you can reach a gentleness, a tenderness in people that they may have forgotten in themselves."

SATURDAY, OCTOBER 9, 7:00 & 9:15 P.M. IL MARE [The Sea]

Italy, 1962. Written and directed by Giuseppe Patroni Griffi. Photography: Ennio Guarnieri. Music: Giovanni Fusco. With: Umberto Orsini, Francoise Prevost, Dino Mele. 111 min., with English subtitles.

"This little-known work deserves praise for its blandly truthful use of homosexuality. The story, set in Capri out of season, virtually strangles itself with artistic photography and self-consciously elaborate manners. Yet its portrait of a male adolescent's undisguised crush on a young man, and his frustration because a young woman intervenes, is sensitively worked out, beautifully honest, and unaffected. An ironic tilt to the plot is that the young man, seeking refuge from a tragic love affair, ultimately can no more take on the young woman (though apparently he is heterosexual) than he can the boy. At the end, everyone is unhappy and the enigmatic pathos of the restless sea triumphs . . . Highly seeable despite its self-consciousness, it has a hauntingly poetic eroticism." (Parker Tyler)

SATURDAY, OCTOBER 16, 7:00 & 9:00 P.M.

A PROGRAMME OF SHORT FILMS

Un Chant d'Amour (France, 1950, b/w, 20 minutes) dates from the period of Genet's epiphany as a playwright after the completion of his five great novels, of which it most resembles "The Miracle of the Rose." He imbues men scorned and caged by society with persona and succeeds in inventing "an insidiously contagious all-male atmosphere that acts like a fever in the blood....The very barriers imposed by prison conditions contribute to the art of achieving sexual contact, and thus are shaped into rituals of yearning and vicarious pleasure. By a tour de force of sensibility, knowing just how to exploit erotically the segregation of males, Genet creates a domain of absolute homosexual purity. The cigarette smoke blown through a hole in the wall separating two lovers -- issuing from one mouth, swallowed by the other -- is no mere substitute for kissing: it becomes the great essence, the veritable music of the *chant d'amour*." (Parker Tyler)

"I admire him as a fabulist. He makes animals talk. I mean, men who have no language, whose feelings are so complex that they cannot express themselves." (Jean Cocteau)

Presented recently by the American Film Institute in their International Women's Year Festival, *A Comedy in Six Unnatural Acts* (U.S.A., 1975. Directed by Jan Oxenberg. B&w, 25 min.) is a loving satire of some of the stereotyped images of lesbians, including the wallflower, stompin' dyke, child molester, role player, seductress, and the nonmonogamous "right-on" sister. Each scene is filmed in a style which is also a spoof on a different genre from the history of Hollywood films from the silent-movie style to a chorus line production number—the films which have formed so many of our stereotypes.

Dyketactics (U.S.A., 1974, by Barbara Hammer, Christine Saxon, Poe Asher; colour, 4 min.) is a gentle, joyous celebration of women loving women.

"Donald Richie provided a lyric and impressionistic treatment of the Death of Homeros in his brief work *Dead Youth* (Japan, 1968, 12 min.) based on a poem by Matsuro Takahashi we hear recited in English at the beginning, in Japanese at the close. It opens with a naked Japanese youth spread out face-up, apparently dead from drowning, at the edge of a vast body of water. His reappearances during the ensuing live action seem to represent his past life in the minds of various lovers who mourn him. The work's true distinction is in its complete dedication to its idea: a pure tenderness for the homosexual passion." (Parker Tyler)

Tomo by Susumu Tokunow (U.S.A., 1968, b&w, 10 min.) is a lyrical study of two young boys, the rhythm of their karate class, and the warmth of fraternal love.

A totally personal exploration of gay male sexuality, Michael Wallin's *Place Between Our Bodies* (U.S.A., 1975, colour, 33 min.) is a sometimes painfully revealing love poem from the filmmaker to his lover. Filmed in continuous superimpositions, Wallin explores the joys and mysteries of a gay relationship without contrivance.

SATURDAY, OCTOBER 23, 7:00 & 9:00 P.M.

Parade by Wakefield Poole is a short documentation of the Freedom Day Parade in 1975.

BIJOU

U.S.A., 1972. Directed by Wakefield Poole. With Bill Harrison. Colour, 77 min.

Women's Wear Daily saw *Bijou* as "more artistic, more engrossing than most erotica around" while *Variety* sees it as "a head picture, part ersatz Kubrick, part raunchy Disney, and the result seems clearly directed at the boys on the grass. Poole's accomplishment may not live up to his pretensions about creating 'abstract pornography'."

Used by Columbia University Psychiatric Dept. for study, and shown at Aspen by critic Brenden Gil to accompany his lecture "Life Enhancing Qualities of the Blue Movie", the film is a gay fantasy daydream come absolutely true with a plot reminiscent of Hesse's *Magic Theatre* where a construction-worker hero stumbles into the surreal other-world, an explicit labyrinth where the focus is latent homosexual potential and awakening.

SATURDAY, OCTOBER 30, 7:00 & 9:00 P.M.

DEMI-GODS

France/USA 1975. A film by Wallace Potts. Colour, 33 min. An animated film which draws together half-gods and men. It has been described as a descent into the fantasy of ancient Greece and Hollywood—but fantasy carried a step further than the dream merchants ever dared.

SEXTOOL

U.S.A., 1975. Directed by Fred Halsted. With Halsted and Joseph Yale. Colour, 60 min.

Village Voice called it an s&m film the whole family can enjoy. Halsted, who is the only gay "hardcore" filmmaker whose films are included in the collection of the Museum of Modern Art, says it's a potential crossover movie: "A lot of reviewers don't even consider it to be a sex film at all but a personal violence film . . . Gay porno is the cutting edge of a changing society . . . My films are candid. I don't glamorize people. I strip them down."

The plot comprises seven separate sequences within the framework of a large house party. These episodes "hit many bases of sexual fantasy: male-transvestite, black-white, leather-western-sailor, police-victim, transvestite-debased hustler, sadomasochism, and an almost pastoral example of two guys doing a number without props, sets, hardware and other equipage . . . Halsted clearly is the Ken Russell of s&m homoerotica . . . *Sextool* will be compelling even to those who are simultaneously affronted by the candor of the material . . . The stubbornness of his sometimes savage convictions has not diminished one bit." (*Variety*)

Program notes for this series compiled with the assistance of Bruce Russell.

In Person: KEN McMULLEN

MONDAY, OCTOBER 4, 8:00 P.M.

RESISTANCE

England, 1976. Directed by Ken McMullen. Music: Brian Eno. With: Stuart Brisley, March Chaimowicz, Ian Kellgren, Lesley Pitt, Anna Kolpy, Arnold Linken, Elizabeth Richardson. Colour and b&w, 90 min.

With a historical focus on the French resistance, the film assembles fragments of raw material (archive film, performances, music, historical and psychological contradictions) and attempts to make a whole. Five people active in the French resistance are brought together in a mental hospital near Paris where they undergo experimental treatment with a psychoanalyst versed in techniques such as psychodrama.

Each of them had experienced great difficulty in adapting to the post-war world and were suffering in varying degrees from apparent schizophrenia. The resistance and occupation provided them with an existential freedom, a role, and an aim. The end of war left them stranded. During the treatment, memories are re-enacted, bringing to the foreground history, memory, and the degree to which history is a statement of wish, or is it conscience?

TUESDAY, OCTOBER 5, 8:00 P.M.

Made in collaboration with Stuart Brisley in 1973, *Blackness* (10 minutes) evolved from an extensive treatment of the black in the film to not allow any light to be projected through it with the result of a foreground without background where all sense of distance is lost. *Room To Move* (1971, 12 minutes) was made in Los Angeles for a minority TV station and relates to subjective feelings arising from living in LA and attempts to bring together the contradictions between content and the media by which it is to be expressed. *Pieces* (1971, 7 minutes) is essentially a documentary of a construction.

First shown at the Tate Gallery as part of the Joseph Beuys exhibition in 1972, *The Discussion* (12 minutes) distinguishes between the properties and qualities of the discussion; condition as against situation; noise as against language; movement and its accompanying sound as an aesthetic. *Documentary on Joseph Beuys* (1972, 9 minutes) presents the dilemma that occurred as to whether the Beuys' happenings in the Tate and Whitechapel Galleries were primarily of political ideology or an aesthetic happening.

Lovelies and Dowdies (1974, 30 minutes) is built around a performance of the Polish experimental theatre group Cricot 2, founded in the 1930's by a group of surrealist artists and presently under the direction of Tadeusz Kantor. The play, written by surrealist St. I. Witkiewicz shortly before his death in 1938, is striking not in terms of literary or narrative theme, but in terms of its haunting visuals and music.

SUNDAY, OCTOBER 24, 7:00 P.M. & 8:45 P.M.

WILLIAM RABAN AND MARILYN HALFORD: AN EVENING OF EXPANDED CINEMA

British filmmakers Halford and Raban will present a double program including twin-screen films and films with live performance. Raban's show begins a 7:00, Halford's at 8:45. Admission \$1.00 per program.

Malcolm Legrice writes: "William Raban is concerned with the problem of real-time equivalence in the Warhol sense, and has always shown a need to context the compression of time with the actual shooting duration, sometimes including sequences of normal-time shooting as reference. More recently he has made a number of films which are made in short takes but are edited to include the time between takes as recorded by continuously running sound." In *Time Stepping* (1974) two cameras play a rhythmic space-time game, shooting alternately and panning away in opposite directions down the street from the same central point. The film from both cameras is edited together in the sequence and duration of its shooting, any gaps between the takes being represented by black spacing, and any overlap resulting in superimposition. A second section of the film maintains the parallel of projection duration to shooting duration whilst exploring single-frame samples on both cameras. On one camera, single frames are taken and projected in the normal 1/24th of a second, and on the other, time exposures lasting several moments are stretched to occupy the screen for their exposure duration. In *Angles of Incidence* (1973), a twin-screen film, Raban's subject is the effect of camera movement (and in-camera editing) on the (photographic) perspective of one end of a room. He will also show *Surface Tension* (1974-6), *Soft Edge* (1973) and *Moonshine* (1974).

Marilyn Halford presents a unique combination of dance, mime, theatre and projected images, performed with wit and precision. In *Hands Knees and Booms a Daisy* (1974) she acts alongside her own screen image, completing the action described in the title. *Footsteps* (1974) "is in the manner of a game reenacted, the game in the making was between the camera and actor, the actor and cameraman and a hundred feet of film. The film became expanded into positive and negative to change balances within it; black for perspective then black to shadow the screen make paradoxes with the idea of acting and the act of seeing the screen. The music sets a mood then turns a space, remembers the positive then silences the flatness of the negative....The uses of a game works the memory, anticipation is set up, positive film stands to resemble a three dimensional sense of time in past/future. Then negative holds out film itself as the image is one stage further abstracted." (M. H.) *7 Rehearsals* explores an intrinsic quality of film: transferring a selected space or action quite out of context, using film to carve out, to present theatrically. *Air* (1975) and *Steven and the Sunflower* (1974) will complete the program.

FORCES OF CIRCUMSTANCE

Post War Italian Cinema part 2

Despite its persistence as a genre-style in the films of Olmi and one or two others, by the turn of the decade, neo-realism had ceased to be a beacon in the Italian cinema. The perpetual movement which animates all art began steering the Italian cinema towards themes and forms of subjective, psychological, semiological and various kinds of idiosyncratic dramas. As sometimes happens, the most significant directors of the previous period seem to have had the most difficulty in adapting to the requirements of new conventions. Nineteen-sixty saw the international repercussions of Fellini's *La Dolce Vita* and Antonioni's *L'Avventura* which prophetically and emphatically set the tone for the new era while relegating neo-realism to the legacy of the past. Significantly, young directors alone seem capable of carrying the Italian cinema into the future.

Whatever the direction of their commitment or the extent of their talents, the emerging directors subscribed to the common fund of realism. The legacy of neo-realism had doubtless contributed to their awareness of the human condition. Their shared commitment to reality, to the problems in which they themselves as actors and spectators are involved, is the expression of a form of solidarity which is said to be highly characteristic of the Italian mentality.

Just as the neo-realist style overlaid a fundamental concern with society, the thematic development which occur-

red in nineteen-sixty was determined by a simultaneous realization of the existence of new social factors, a new mode of existence intertwined with new economic realities.

In the mid-sixties, the 'significant' (that is, in an ethical and aesthetic sense) Italian cinema appeared to be determined partly by the problems of generations. If the younger generation of directors after neo-realism dealt with the psychological, social and moral conflicts resulting from the evolution of manners and the situations which this evolution created, the next generation of directors portrayed the tragic years that determined that evolution.

A third part in the *Post-War Italian* series will look at Bertolucci and Bellocchio who imagistically and psychologically examine those years from a wish to understand what really happened—in a detached manner, without any of the partisan passion or lyrical enthusiasm which characterized much of 'neo-realism'. The fall of Fascism and the destruction of its myths touched all Italians, perhaps especially those who were then adolescents. Behind the trauma of Fascism Bertolucci and Bellocchio suspect and convey the ideological persistence of the Mussolini era in modern Italy. They lead us into a maze where the reality of the past as well as the present is being questioned, a maze which seems to have no centre and in which time is suddenly seen to have ceased to exist.

THURSDAY, OCTOBER 7, 7:00 & 9:15 P.M.

ACCATONE

Italy, 1961. Directed by Pier Paolo Pasolini; assistant director, Bernardo Bertolucci; script by Pasolini; photography by Tonino Delli Colli; music by Johann Sebastian Bach, coordinated by Carlo Rustichelli; with: Franco Citti (Accatone), Franca Pasut, Silvana Corsini, Paolo Guidi and Adriana Asti. B/W, 115 min., subtitles.

Pasolini was already a poet and novelist of distinction and fame when he made this film in 1961 at the age of thirty-nine. As with Cocteau, it seems they had been waiting and marshaling their many talents until such time as they found their ideal medium.

Pasolini's attitude towards the working class is in some respects one of old-fashioned romantic idealization rather than a Marxist appreciation of the worker's central role in the revolutionary struggle. He is not a supporter or admirer of the solid, responsible working class hero; he identifies with the outcast, the criminal, the sub-working class. In psychosexual terms, a *nostalgie de la boue*.

Despite his brief involvement with Fellini after Fellini's neo-realist phase, Pasolini as a scriptwriter was primarily allied to the second-generation neo-realist. Accatone is a pimp, separated from his wife and son, and living off the earnings of a prostitute. When she is arrested, so is he. Set free, he finds himself without a livelihood and tries to entice another girl into prostitution, but acquiesces as he becomes involved with her. This faint taste of bourgeois ideals sets him to dreaming of a settled life.

In *Accatone* Pasolini comes close to idealizing this rogue member of the working class with his latent bourgeois aspirations. If Pasolini can slip out of the charge of cleverly disguised religious conformity, the film, lacking political focus, will not so easily elude that of formalistic aestheticism and inverted romanticism. And this will not be the last time that Pasolini the filmmaker appears to be closer to Cocteau than to Marxism.

THURSDAY, OCTOBER 14, 7:00 & 9:15 P.M.

Pier Paolo Pasolini (1970, colour, 30 min.) includes interviews with Pasolini, Moravia, Zavattini, Sergio Citti (who helped Pasolini on his novels), and Franco Citti.

HAWKS AND SPARROWS

Italy, 1965. Directed by Pier Paolo Pasolini; script by Pasolini; photography by Bernardo Colli; music by Ennio Morricone; with: Toto, Ninetto Davoli, Femi Benussi, Rossana Di Rocco, Lena Lin Solaro, and the crow's voice is that of Francesco Leonetti. B/W, 86 min., subtitles.



ELIA KAZAN

FRIDAY, OCTOBER 1, 7:00 & 9:30 P.M.

EAST OF EDEN

U.S.A., 1954. Directed by Elia Kazan; script by Paul Osborn, based on the novel by John Steinbeck; photography by Ted McCord; with: James Dean (Cal), Richard Davalos (Aron), Julie Harris, Jo Van Fleet, Raymond Massey, Burl Ives. Colour, 114 min.

Set in 1917, *East of Eden* evokes an age of innocence filled with romantic myths about war and patriotism which were soon shattered by the casualties of World War I. The dramatic subject of the film is Cal's increasingly intense confrontation with the harsh realities behind personal myths about his family. The film is composed entirely from Cal's point of view: the bizarre camera angles, menacing shadows and images that dislocate and disorient us are the objective correlatives of the protagonist's young, brooding, imaginative mind which views the world in nightmarish images with a mixture of fear and fascination.

In *East of Eden* Kazan comes closest to realizing the emotional power of intimate, familial relationships which gives his films such intensity and are a major theme of his most personal work. The tortured relationships between father and son and between brothers represent the kind of confined and intimate arena in which Kazan works best.

Cal's agonized gestures are the visual symbols heightening the fury and anger of all Kazan's central figures. These heroes are deeply confused, uncertain how to express their longings and frustration, often struggling to commit themselves, to channel their great passion for life into some socially constructive action. On a more personal level, their inarticulateness springs from an inability to adjust the force of their personalities to the conventional strictures of society.

Kazan's heroes are not intellectuals, but their directness and immediacy do not make them simple figures by any means. They are complex and ambivalent in motivation, and surprisingly paradoxical—alienated on a personal level but often drawn towards conventional success out of their need to establish their identity. Cal hates himself for what he thinks he is—quite simply "bad". Ironically, he is driven back to the society he rejected because of his desperate desire to transcend his self-image.

East of Eden, which deals with one of the most disturbing images of adolescence, finally dispels its sense of doom in a sentimental, albeit moving, reconciliation between father and son.

FRIDAY, OCTOBER 8, 7:00 & 9:30 P.M.

GENTLEMAN'S AGREEMENT

U.S.A., 1948. Directed by Elia Kazan; script by Moss Hart, based on the novel by Laura Z. Hobson; photography by Arthur Miller; art directors, Lyle Wheeler and Mark-Lee Kirk; music by Alfred Newman; with: Gregory Peck, Dorothy McGuire, John Garfield, Celeste Holm, June Havoc, Albert Dekker, Jane Wyatt, Dean Stockwell, Sam Jaffe, and Curt Conway. B/W, 118 min.

Interviewer: It was the first time you worked with Darryl Zanuck.

Kazan: On *Gentleman's Agreement* he worked every day with me. He was a very important man on that picture. He made it against a lot of opposition. I got to know him very well. Zanuck worked very hard on the script with Moss Hart. I have no complaints about him except that his basic taste is at all cost to make films that the audience would like. Later I was trying to make films that would disturb, upset the audience. And in the last five or six films I did, I tried not to play up to them. I accepted it would not be popular. I wanted it abrasive. I wanted to say: "Look at your goddamn lives. Terrible things are happening in this country. Look at yourselves. I don't want to kid you any more."

Gentleman's Agreement was like an illustration for *Cosmopolitan* magazine. Everyone was prettified. It was a series of clichés. But try to put yourself back in American films in 1946 where the word 'Jew' was never mentioned before. For the first time someone said that among the best and most liberal people. That was then a much bolder statement than it is now.

The problem of course was that Garfield was like a regular Wasp, nobody could look nicer than him to the audience, he had no defects, you could not help but love him. And in that context, a person like Garfield would have a certain bitterness that would make him not so pretty. And Dorothy McGuire's character was beyond saying! But everything, the photography, the processing, the costumes, the hairdressing, was made to look Hollywood. On *Gentleman's Agreement* I was still in the producer system. The producer's system was a system where the producer stayed on top and divided the functions.

Interviewer: Pinky deals with the same kind of subject—somebody who does not seem to be what he really is—here a Negro.

Kazan: *Gentleman's Agreement* was such a big hit—and got Academy Awards—that Zanuck naturally said: "Let's do it again with a Negro."



Celeste Holm, Gregory Peck, *Gentleman's Agreement*

FRIDAY, OCTOBER 15, 7:00 & 9:30 P.M.

SPLENDOR IN THE GRASS

U.S.A., 1961. Directed by Elia Kazan; written by William Inge; photography by Boris Kaufman; music by David Aram; with: Warren Beatty, Natalie Wood, Zohra Lampert, Barbara Loden, Pat Hingle, Audrey Christie, Sandy Dennis, Gary Lockwood, and Phyllis Diller. Colour, 124 min.

Kazan: Another reason why I made the film was a line Bill Inge said: 'I wanted to tell a story about how we have to forgive our parents.' Bill was in psychoanalysis then, he resented his parents, and he was right at the moment when he was forgiving them—when he saw what they were and let them go. And so, the next scene I like best is

Hawks and Sparrows is an allegory that is meant to be simultaneously playful and serious. Pasolini used the imitable Toto and Ninetto Davoli, a young non-professional actor, to create a consistent element of wonder in the film.

As father and son, they walk down the highway of life and soon meet a talking crow who remains with them throughout their journey. The crow (who expresses Pasolini's Marxist viewpoint) comments on all they see, and even relates his own parable-within-a-parable. He tells the story of two monks (also acted by Toto and Davoli) who are bid by St. Francis to evangelize the birds. They successfully convert both big birds (hawks) and little birds (sparrows); but shortly thereafter, the hawks still prey on the sparrows.

If one considers that **Hawks and Sparrows** is really a political criticism of Italy in its current changes and contradictions, the film becomes more understandable. According to Pasolini it is also about the end of neo-realism: Toto and Ninetto are ordinary people (two typical neo-realist characters), who are content to wander through life without thinking. The crow is the Intellect that questions them, challenges their pattern of life and is responsible for bringing about change. However, Pasolini admits that man is not ready for change. At the end of the film, Toto and Ninetto, who have become increasingly annoyed by the crow, eat him. Which seem only fair since the crow has just observed that "professors should be eaten with hot sauce, but those who eat them become a bit of a professor themselves."

Stylistically, the film resembles Godard's. It is an ideological work that does not follow conventional narrative patterns. The iconoclastic Godardian world is apparent from the very beginning of the film, in which the credits are sung. However, many of the clever cinematic effects are clearly Pasolini's own (excepting two episodes which he identifies as "quotations" from Rossellini and Fellini).

THURSDAY, OCTOBER 21, 7:00 & 9:30 P.M.

ERA NOTTE A ROMA

Italy, 1960. Directed by Roberto Rossellini; written by Sergio Amidei, Diego Fabbri, and Rossellini from a story by Amidei; photography by Carlo Carlini; music by Renzo Rossellini; with: Leo Genn (Pemberton), Giovanna Ralli (Esperia), Sergei Bondarchuk (Fiodor), Hannes Messemer (von Klesit), Peter Baldwin (Bradley), Sergio Fantoni (Don Valero), Enrico Maria Salerno (the Doctor), Paolo Stoppa (Prince Antoniani), Renato Salvatore (Renato), Laura Betti (Virginia), Rosalba Neri (Erika), George Petrarca (Tarcisio) and Carlo Reali. 120 min., subtitles.

when she's (Natalie Wood) come back from the institution and the mother is unpacking and she defends herself to her daughter who embraces her, and thereby discards her. If you embrace your parents and forgive them, you can step past them and forget them.

Interviewer: It is a twin film to **Wild River**. But this time the rhythm is staccato.

Kazan: Like a Greek play: you know what's going to happen and you watch it happen. This country was fated to go through a terrible time (the Depression) and then to be reborn. People were in difficulty and were finding themselves and moving forward. They could not escape or do anything about their fate, because of the sins of their past. A mother committed a sin to her little girl: she had to pay for it. They had to pay their dues. America paid its dues and then had to start again. And that's what Deannie (Wood) and Bud (Beatty) do at the end: they have to start all over again.

Interviewer: Bud is the opposite of Cal (James Dean in **East of Eden**).

Kazan: He does not rebel against his father. He was more like I was. Ginny, his sister, is a destructive force, a good destructive force. She wants to break up her society. She's a revolutionist without knowledge, without a theory; she has no goal, and no antagonist.

Interviewer: Do you think she castrates her brother?

Kazan: He wants his sister and his girlfriend to be pure. Well, that's another old American characteristic: that women shouldn't be aggressive, and that all women should be virgins, pure like your mother. Aggressive women make many American men impotent. You know what American puritanism is: a man who has a good business and makes a lot of money is somehow good. And a man who doesn't make money and is a failure in business has something wrong with his character.

Interviewer: Wealth is a substitute for sex.

With **Era Notte a Roma** Rossellini returned to the war chronicle genre which first brought him international attention. But unlike **Rome, Open City** and **Paisan**, Rossellini is no longer concerned just to show but also to analyze.

The intention of **Era Notte a Roma** is made clear simply in the choice of the main characters—an English major, an American lieutenant and a Russian sergeant, whose exemplary, even didactic nature is beyond question. The others all correspond in some way to the characters of **Rome, Open City**. They are brought together by the same feeling of community and by the same struggle for freedom. As protagonists they are portrayed less through their actions than through their relationships with foreigners, by the idea of the world that an Englishman, an American or a Russian can bring them.

The decor represents not only three different social strata—the people, the aristocrats and the clergy, but also the close bond they develop in order to survive. Like the protagonists in Malraux's **Man's Fate**, it is only in this harmony that it is possible to escape death. But the film's choral nature is important in giving further depth of meaning. Bourgeois, aristocrats, communists, priests real and unfrocked, Resistance fighters, doctors, soldiers and the occupying army—the whole conglomeration of characters embodies a comprehensive image of society and ultimately contributes to **Era Notte a Roma** its full significance. The interest does not merely come entirely from looking at historical events as they happened; they are also reconsidered from the standpoint of today. It is no longer enough to give an account of history; it has to be examined critically.

The overtly didactic concept in the relationships of foreigners with each other and simultaneously with the native populace provides an image of Europe, even of the world. In giving a clear, uncomplicated outline of the fugitives' journey—they travel south from the Po to Rome, the opposite direction from **Paisan**—the film also symbolizes a spiritual journey. On their way, Pemberton and Esperia discover other people as well as a capacity to give of themselves. The end is focused on Esperia's tears, in an atmosphere of sadness. Even if the liberation has come, it has still to be completed. The theme may be taken from the past, but the film speaks for today.

THURSDAY, OCTOBER 28, 7:00 & 9:15 P.M.

BLACK HOLIDAY [La Villeggiatura]

Italy, 1973. Directed by Marco Leto; screenplay by Leto, Lino del Fra, and Cecilia Mangini; photography by Wolfgang Alfi; music excerpts from Verdi; with: Adalberto

Kazan: That's exactly the idea. In many ways the picture treats completely conventional elements. Except it doesn't treat them conventionally. It's all corn except for the way the author and I had insight into it. We took these conventional elements—the old story of growing up—and turned them around and showed a little more of what was in them. Examining corn we found what was true. All my pictures are corny. The corniest of them all is **Splendour in the Grass**. It is a classic American story examined and re-experienced. Try to get the basic experience of your self and through that you might get the basic experience of your generation, of your time. In my seven or eight last films, I think you could see the spiritual history of this goddamn country.

FRIDAY, OCTOBER 22, 7:00 & 9:30 P.M.

THE ARRANGEMENT

U.S.A., 1969. Directed by Elia Kazan; based on his own novel; photography by Robert Surtees; music by David Amram; with: Kirk Douglas (Eddie Anderson), Faye Dunaway (Gwen), Deborah Kerr (Florence Anderson), Richard Boone (Sam Anderson), Hume Cronyn (Arthur), Michael Higgins, and John Randolph Jones. Panavision, colour, 125 min.

In the past Kazan has attempted to restrain his instinctive theatricality with the classicism of Eisenstein (**Viva Zapata!**) or Ford (**Wild River**), but sooner or later he feels compelled to hit his audience in the stomach.

Eddie (the second-generation American) is a successful Los Angeles advertising man in his early forties who tries to kill himself, and as he recovers we begin to see the tension that made him self-destructive. On one side, Gwen, who is contemptuous of his lucrative job and conventional life, on the other, a wife who wants security, and in the background, his Greek immigrant father, who measures worth in dollars.

Maria Merli (Franco Rossini), Adolfo Celi (Rizzuto), Milena Vukotic (Daria Rossini), John Steiner, and Roberto Herlitzka. 112 min., subtitles.

An island holiday, a pleasant villa, a piano and Verdi on the gramophone, mornings spent working on a book, afternoons on the beach with an attractive wife and well-mannered daughter: it is a charming prospect, even if it is officially described as an internment. But it is also, as Marco Leto has described it, a moral holiday. The core of Leto's film, gradually revealed as the narrative surface is stripped away, is a metaphor for political acquiescence.

Franco Rossini is a university lecturer in Fascist Italy, cultured, humane, highly principled. It is precisely the fact that his internment is a kind of bliss which pinpoints both his role and his mostly untroubled acceptance of it. In fact, as the film makes devastatingly clear, Rossini is less a political victim of Fascist Italy than a prisoner of his own class and his own mind.

Two encounters, one blossoming into friendship, the other abrupt and mostly hostile, define the nature and extent of his imprisonment. Rossini's social and academic background mark him out as a natural candidate for the benign, paternal and quite patronizing friendship of the island's police commissioner, Rizzuto. Rizzuto, unlike his fanatical blackshirt lieutenant, is no tyrant, but he is more than expert in the mechanics of tyranny, both personal and political, open and disguised. In Rossini he recognizes a man of honour, but a man whose acceptance and enjoyment of his social privilege limits his protest to a gesture of principle. Leto orchestrates this relationship, founded on compromise and connivance, with quiet, telling precision. In contrast, Rossini's encounters with Scagnetti, a doctrinaire Communist uncompromisingly committed to change through violence, are short and sharp. It adds persuasion to the film, and to its lesson, that Scagnetti is unsympathetically portrayed, and that the only prisoner to refuse an order to hail the Duce is not the diehard Communist but an apparently insignificant little anarchist.

The effect of this is to concentrate the film on Rossini, in himself a relatively impersonal character. But then this is the point. As a final title laconically informs us, Rossini has two possible appointments with death: in Spain, 1937, or in Italy, 1948 (when the Popular Front lost the election to the Christian Democrats). The choice is between that and the personal compromise, most expertly practised by the liberal bourgeoisie, which buttresses any class-based government, Fascist or not. Even Rizzuto knows that in time 'freedom' will return and he will choose a party to vote for. But the real political choice, the film has replied, is nothing if it is not also a moral choice.

The Arrangement is a modern version of Ibsen's **The Master Builder**, with Faye Dunaway as the Hilda Wangel who comes to destroy the hero's complacent arrangements and spur him into setting out for the goals of his youth. Ibsen understood that Hilda Wangel was goading Solness to climb higher than he could—that the dreams of his youth could not be carried out. Eddie gets away with it, but when Kazan tries to act on the dreams of his youth he comes crashing to the ground, like Solness.

In his previous film, **America, America** ('63), in which the hero was Eddie's uncle, Kazan attempted to show the fervor of the immigrant for a new life in which he would be free of grovelling under tyranny and of swallowing his honor. It was the first part of a trilogy which would have demonstrated how the land of promise became corrupted by material values. **The Arrangement** is the jump to the end of the family saga. It is the story of the hero's desire for a new life free of materialistic corruption, but Kazan's dream is as naive as his analysis of the materialistic sellout.

For **The Arrangement** is so self-contradictory it's no wonder Kazan is as noisy as he is. In making a big movie like this one about not whoring in the big-money mass-market, one is forced into deals and compromises that are a truer reflection of how talented men sell out.

FRIDAY, OCTOBER 29, 7:00 & 9:15 P.M.

WILD RIVER

U.S.A., 1960. Directed by Elia Kazan; script by Paul Osborn, based on the novels "Mud in the Stars" by William Bradford and "Dunbars's Love" by Borden Deal; photography by Ellsworth Fredericks; music by Kenyon Hopkins; with: Montgomery Clift, Lee Remick, Jo Van Fleet (Ella Garth), Albert Salmi, Jay C. Flippen, Barbara Loden, Bruce Dern, Judy Harris, Jim Menard, and Pat Hingle. Scope, colour, 105 min.

A moving chronicle of the Depression Thirties, **Wild River** reiterates Kazan's intellectual interest in American social phenomena which altered the face of the nation. By placing its basic conflict—technological progress versus a more traditional ethic—within the intimate, familial canvas of Ella Garth's dynamic history and personal struggle against the cold, passionless edicts of the New Deal, the film achieves a remarkable depth and power.

Ella Garth's stirring voice is Kazan's celebration of rural Americana and the primitive pioneer spirit which has since been vulgarly idealized or almost forgotten. This proud, imposing matriarch, who presides over an eccentric 3,000 acre Tennessee island plantation, repudiates the progress of Roosevelt's New Deal and the TVA which threatens to uproot her from the only land she and her family have known. In her staunch rebuttal to the building of the dam which will place her entire island home under water, Ella Garth personifies American individualism.

Wild River caught a basic contradiction in American values which the Depression Thirties seemed to accentuate: an irreconcilability between the nation's belief in rugged individualism and the realities of social progress. This tension gives **Wild River** its disturbing complexity and ambiguity. The pioneer character has attractive qualities, as Kazan's moving elegy of this magnificent heroine testifies, but the film finally reminds us that this kind of existence presupposes a rapaciousness, a greed for land in order to preserve one's individuality.

Faye Dunaway, Kirk Douglas, The Arrangement



23
P.O. Box 5319
Atlanta, GA 30307
12 March 1978

Dear Michael:

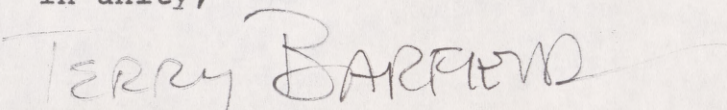
I apologize for the awful delay in getting this letter to you but I have been going through a move to a different location and all the traumatic changes that goes along with that. I hope you haven't gotten discouraged and committed yourself for the weekend of March 31, April 1-2. We still do want to use your film.

Please consider this letter official notification to you that the 3rd Annual Southeastern Conference of Lesbians and Gay Men want to rent The Place Between Our Bodies for our conference. We agree to pay you forty five dollars (\$45) for its use. We will pay within seven to ten days following the conference.

Please send the film as soon as you can care of me at this address: 198 Ponce de Leon, #B-3, Atlanta, Georgia 30308.

Once again, thank you very much for making this film available to us. I'm sure that it will be a valuable asset to our conference. Keep up the good work.

In unity,


Terry Barfield
for the Conference

258 Hartford Street
San Francisco, Ca. 94114

le 27. mars, 1979

Mr. Michael Wallin
% Canyon Cinema
2325 3rd Street
San Francisco, Ca.

Dear Mr. Wallin,

I am writing concerning "The Place Between Our Bodies." I saw this during the midnight festival at the Castro this past weekend. I really enjoyed the film. The use of dialogue while the young men were making love was great. Too many times films in this area are concerned with the mechanics and not the real tenderness that happens.

The film was a little long from the standpoint of the "pumping" part. The sound was a little off, as I couldn't really hear at first. However, the idea was great. I hope you continue to produce more films in this area.

again, thank you for this film. It added to my enjoyment.

yours truly,
David Custead

PROGRAM DIRECTOR'S STATEMENT

This season signifies a great expansion and change at the Collective. Yes—we are going to be programming films seven days a week! In an effort to surge forward instead of retreating as theaters go dark around us, we have decided to fill out our programming, increase your choices, and broaden our audience while still providing the kinds of programs that we have always felt to be important. Thus, the Board of Directors has formed a Programming Committee to help suggest and implement this major expansion. I would like to thank the members of this group who provided the invaluable information, suggestions and comments that made this schedule possible. They are: **Jeff Preiss, Mark Rappaport, Yvonne Rainer, Mary Filippo, Fred Reidel, Mary Lea Bandy, Phil Weisman, Jack Walsh, Howard Mandelbaum, Valerie Manenti, Nancy Gerstman, and Ernie Larsen.**

Highlights of this season include the premiere of **Rosa von Praunheim's ANITA: DANCES OF VICE** in an unprecedented week-long run. **Lotti Huber**, star of the film, will also be in attendance from Germany, to entertain. **Jim Hubbard**, organizer of last fall's Gay & Lesbian Experimental Film Festival, has organized a series of programs on Thursday nights, that expands on this theme. The combination of the films of **Douglas Sirk** and **Kenneth Anger** should make for some interesting debate. Likewise, the wacky selection of titles in our **HALLUCINOGENIC COMEDY** programs. And, for those of you who are worried that we might have forgotten our dedication to independent and experimental work, this season offers not only our usual number of personal appearances by filmmakers but a significant increase in programs featuring great experimental works of the recent and long past. We hope that you find this season's selections as curious and inviting as we do. As always, we welcome your comments and suggestions for this and upcoming seasons.

I would also like to thank Ken Jacobs, Jackie Raynal and Richard Foreman for their contributions to this program, and we at the Collective wish to welcome **Karl Soehnlein** as our new Administrative Director. Coming up in the Spring: **Super 8mm Festival** presented by EXIT ART, a special series with panel discussions entitled **SEXISM, COLONIALISM, & MISREPRESENTATION** organized by **Berenice Reynaud** and **Yvonne Rainer**, and much, much more.

Don't forget: the Collective is accepting proposals for special film series in conjunction with panel discussions, seminars and workshops.

FILMMAKING WORKSHOPS

The Collective offers one six-week workshop in filmmaking as well as six intensive week-end mini-courses designed to investigate film as an art, language and form of personal expression. All Collective workshop instructors are independent filmmakers many of whom have taught in institutions including Vassar, Columbia, NYU and Rutgers. All have worked on commercial films as well as producing and directing their own experimental/independent films.

BEGINNING FILMMAKING:

A technical and aesthetic introduction to the filmmaking process. Through film screenings, discussions and technical assignments, students will have the opportunity to produce their own film using Super 8mm equipment. Cameras are provided. Tuition: \$190. This course will be offered twice:

Mondays & Wednesdays, 7 to 10pm	Mondays & Wednesdays, 7 to 10pm
January 11—February 17 Instructor: Jeff Preiss	February 22-March 30 Instructor: Abigail Child

WEEKEND FILMMAKING COURSES

16mm BASICS

This hands-on workshop will introduce students to the technical basics needed to make a film: cameras, film stocks, light metering and editing. Students will work in groups to produce a silent film. Film and equipment provided. Tuition: \$130

Saturdays and Sundays, 12 to 5pm
January 9, 10, and 16
Instructor: Stephanie Beroes

LIGHTING FOR FILM:

Covers the basic principles of studio and location lighting. Various tools of lighting (meters, lenses, film stocks), as well as lighting demonstrations and the filming of lighting tests will be covered. All film and equipment provided. Tuition: \$110.

Saturday, 12 to 6pm, Jan. 23
Sunday, 12 to 6pm, Jan. 24
Thursday, 7 to 10pm, Jan. 28
Instructor: Carl Teitelbaum

These series will take place once a year as a primary Collective programming event. Ideas and proposals can be sent to the Collective to the attention of the Program Director. A list of films, possible participants and an outline of the general theme should be included.

R.D.



ANITA: DANCES OF VICE by Rosa von Praunheim

DRAMATIC NARRATIVE

This hands-on workshop takes participants from script to a completed group film. Participants both perform and work as crew members. The course covers acting, directing, art direction, lighting and producing films on shoe-string budgets. Equipment, film and processing included. Tuition: \$200.

Saturdays: 12 to 5 pm.
January 30 to March 5
Instructor: Mike Kuchar

SOUND RECORDING TECHNIQUES:

An intensive breakdown of all the elements of film and video sound-track geared to the independent filmmaker. The course will include a review of basic acoustics, tape recorders, microphones, synchronicity and hands-on practice for location sound recording. Equipment is provided. Tuition: \$110.

Saturday and Sunday, 10am to 6pm
March 12 and 13
Instructor: Dan Walworth

16mm EDITING:

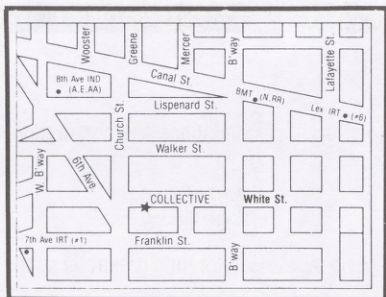
This course is designed to familiarize students with both the technical and aesthetic foundations of the editing process. The tools of the editing room, sync-sound editing, A&B rolling, and the preparation of sound tracks for a mix will be covered. Students will have the opportunity to work with flatbed editing equipment. Film and equipment are provided. Tuition: \$130.

Saturdays and Sundays, 10am to 6pm
March 19, 20, 26, 27
Instructor: Phil Weisman

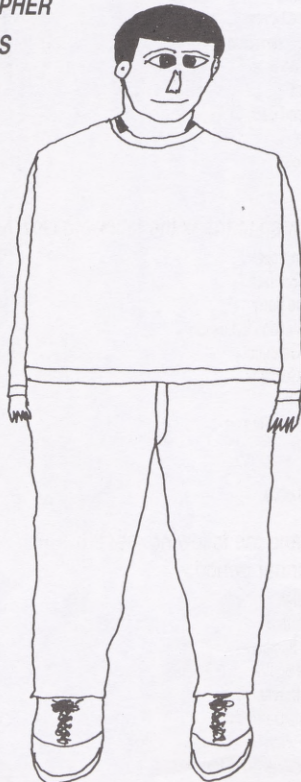
OPTICAL PRINTING:

Basic processes of optical printing, using a JK optical printer. Students will be introduced to the mechanical components of the machine as well as the variety of special effects that can be achieved through the use of the optical printer. Printer tests will be filmed and screened at the conclusion of the class. Film and equipment provided. Tuition: \$110

Saturday and Sunday
March 26 and 27
10-6pm
Tuesday, March 29, 7-9pm
Instructor: Bill Brand



CHRISTOPHER KNOWLES
(Jan 31)



9 YEARS BEHIND THE WHEEL by Ed Jones

VOLUNTEER PROGRAM

The time and energy of volunteers are indispensable to the Collective. Our expanded programming means that our needs have also grown. Help is needed during evening shows as well as during daily office hours. Only a few hours a month can bring maximum benefits—for both the Collective and the volunteer.

I am interested in volunteering my services in the **evening**
☐ BOX OFFICE/CONCESSIONS ☐ PROJECTION

I am interested in volunteering my services during the **day**

☐ ADMINISTRATIVE / OFFICE HELP ☐ HELP WITH MOTION PICTURE
☐ FILM RESEARCH / PROGRAM NOTES
OTHER AREA OF INTEREST/EXPERTISE _____

Name _____
Mailing Address _____
City/State/ZIP _____
Daytime Phone _____
Evening Phone _____

THE COLLECTIVE FOR LIVING CINEMA, INC.

is a non-profit, tax-exempt film art center widely recognized as one of the nation's leading showcases for independent experimental film. Founded in 1973, the Collective is dedicated to providing an environment in which independent filmmaking is encouraged, understood, and perpetuated as a living part of cinema history.

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Jack Walsh

Program Director
Robin Dickie

Administrative Director
Karl Soehnlein

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Support for all Collective Programs is provided, in part, with public funds from the New York State Council on the Arts, the National Endowment for the Arts, the New York City Department of Cultural Affairs and the Film / Video Arts Speakers Bureau.

Programs subject to change without notice

NEW FILMMAKERS' SHOWCASE

The Collective presents 2 programs each season of films by emerging filmmakers. Our intention is to screen work by those who have not yet had access to other means of exhibition in Super 8mm or 16mm. Pre-screening of your film is required, and final decision is made by a majority committee decision. Contact Program Director Robin Dickie (925-3926), Monday-Friday 11am to 5pm or write the Collective, attention: NEW FILMMAKERS. WE WANT TO SEE YOUR FILMS!

INTERNSHIPS

The Collective offers an on-going Internship Program in which selected interns work directly with staff members in the areas of:

- Film programming
- Publicity
- Workshops
- Arts Management

If you interested in applying, or if you would like to recommend a student for an internship, please call 925-3926.

PUBLICATIONS

The Collective publishes a journal, *Motion Picture*, 3 times a year (Fall, Winter, and Spring). Dedicated to all genres and periods of film, *Motion Picture* places special emphasis on contemporary film as a visual and sound art form.

Motion Picture features:

- primary source material by filmmakers
- translations and reprints of rare film texts
- artists, poets and fiction writers on the topic of film
- reviews of current New York screenings
- film stills, photographs and drawings
- letters and interviews

Subscriptions to *Motion Picture* are \$11 per year for individuals and \$18 per year for institutions; \$20 for foreign individuals and \$26 for foreign institutions. Checks should be made payable to and mailed to the Collective for Living Cinema, 41 White Street, NY, NY 10013. Single copies for \$4. All payments must be in U.S. currency. Past issues of *Motion Picture* as well as previous Collective publications *Idiolects* and *No Rose*, may be purchased by contacting the Collective's administrative office.

PURCHASE A SEAT

If you would like to support the Collective's work by "purchasing" a seat in our new theater, please call 925-3926.

THANK YOU

The Collective thanks the following foundations and corporations for their contributions:

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The Collective also thanks the following for their generous support:

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We wish to thank the following New Members of the Collective

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Peter and Barbara Steadman
Jeanine Todd
Michael Zryd

... and the following members who've renewed their support in the last calendar period:

Tia Adler
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Peter Namuth
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Frieda Spady



ANITA: DANCES OF VICE by Rosa von Praunheim

WINTER 1988

41 White Street
New York, NY 10013

Box Office Information
925-2111
Administrative Office
Monday-Friday, 11am-5pm
925-3926

COLLECTIVE FOR LIVING CINEMA

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Special thanks to the following, who donated time and energy to the Collective's programs and activities:

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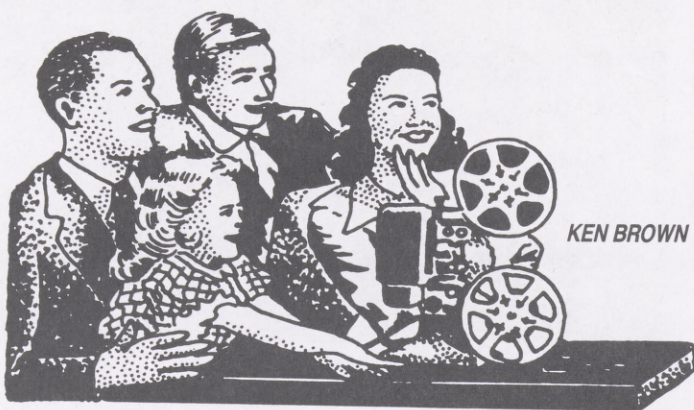
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END OF THE ART WORLD by Alexis Krasilovsky

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FILMMAKING WORKSHOPS! (info on back)

JANUARY

JANUARY 8 Friday 8pm

Jackie Royal Presents
DEUX FOIS
Jean-Luc Godard's **NUMERO DEUX**
Director Jackie Raynal will present her own film **DEUX FOIS** (TWICE UPON A TIME), the unfinished diary of a woman in Barcelona. A radical film about telling a story "twice upon a time instead of once." France (1969) 75 minutes. Plus, an added attraction—Godard's **NUMERO DEUX** (1975) 88 minutes.

JANUARY 9 Saturday 8pm

Richard Foreman Presents
STRONG MEDICINE
A rare screening of the film written and directed by avant-garde theater playwright Richard Foreman. Featuring Kate Manheim in her screen role version of the angst-filled heroine Rhoda. Photographed by Babette Mangolte. With Scotty Snyder, Ron Vawter, Yolanda Hawkins, Buck Henry, Raul Julia, Lillian Kiesler, Carol Kane, Jonas Mekas. (1979) 84 minutes.

JANUARY 10 Sunday 8pm

TONY CONRAD
Film and video maker Tony Conrad will be present to screen some of his most recent works including **POETICS OF TV** and **WEAK BODIES** and **STRONG WILLS** (1987). Conrad will also present some "tantalizing fragments" of works-in-progress and discuss their concerns.

JANUARY 11 Monday 8pm

FROM JAPAN:
Shohei Imamura's
VENGEANCE IS MINE
Based upon an actual case, **VENGEANCE IS MINE** stars Ken Ogata as the brutal criminal wu Enokizu. Imamura creates a documentary-styled thriller considered one of the finest Japanese films of the 1970s. (1979) 128 minutes.

JANUARY 12 Tuesday 8pm

PIER PAOLO PASOLINI:
ACCATTONE
The first in a series of seldom seen Pasolini classics. A grim portrait of life in a Roman ghetto. Cast: Franco Citti, Francis Pausat, Silvana Corsini, Adriana Asti. (1961) 120 minutes.

JANUARY 13 Wednesday 8pm

DOUGLAS SIRK / KENNETH ANGER
IMITATION OF LIFE (1959) Directed by Douglas Sirk. Starring Lana Turner. 124 minutes. With Anger's **PUCE MOMENT** (1949) An afternoon with A Film Star in Twenties' Hollywood; and **EALUX DARTIPICE** (1953) Music by Vivid. Filmed in Tivoli. "Hide and seek in a night-time labyrinth."—K.A. Total program—2hrs 20 minutes.

JANUARY 14 Thursday 8pm

The Gay & Lesbian Experimental Cinema
Program I: GROUP SHOW
AT LAND (Maya Deren, 1944), **GEOGRAPHY OF THE BODY** (Willard Maas, 1943), **SONG OF THE GODBODY** (James Broughton, 1977) and **THE PLACE BETWEEN OUR BODIES** (Michael Wallin, 1975). 67 minutes.

JANUARY 15-JANUARY 21 Friday-Thursday 8pm

Rosa von Praunheim's
ANITA: DANCES OF VICE*
NY PREMIERE
Anita Berber, the most eccentric woman of 1920's Berlin, danced Vice, Horror and Ecstasy—nude. Von Praunheim's film follows the story of this fascinating and decadent woman through the eyes and stories of an old woman who claims to be the forgotten star. All present day scenes are shot in black and white with synch sound. Excursions to the past are in silent film style with music and intertitles, but in color. In the present the old woman's doctor is played by Anita's 20's dancing partner—and the young Anita plays a nurse. A psychic struggle ensues between the old woman and the nurse as to which personality is the real Anita. It seems to be resolved when a corpse arises from the dead to raise the question "Is Anita Berber still dead?" Photographed by Eli Mikesch. 85 minutes.

*Lotti Huber, dancer, performer, and star of **ANITA** will surprise and entertain the audience after each screening.



ANITA: DANCES OF VICE by Rosa von Praunheim

JANUARY 22 Friday 8pm

ANDRAS SZIRTES
In Person
Hungary's active independent film community owes its existence primarily to the Studio Bela Balazs which funds film production. Andras Szirtes from Budapest will present a program of his short films produced by the group, including **SUBURB** (1969), **BIRDS** (1975), **DAWN** (1973-78), **GRAVITATION** (1980) and **MIRROR-REFLECTION** (1981). 79 minutes.

JANUARY 23 Saturday 8pm

Michael Weldon Presents
MAMIE VAN DOREN
Weldon, author of *The Psychotronic Encyclopedia of Film*, opens a four night series on Saturday nights with two rarely seen films featuring the unforgettable blond bombshell Mamie van Doren. **THE BEAT GENERATION** (105 minutes) and **GIRLS TOWN** (89 minutes) both made in 1959 and directed by Charles Haas.

JANUARY 24 Sunday 8pm

PSYCHIC FARMING: FROM A FEMALE PERSPECTIVE
Films selected by Caroline Avery
HURRY, HURRY (Marie Menken), **ANCIENT PARTS** and **FOREIGN PARTS** (Marjorie Keller), **DEPARTMENT OF THE INTERIOR** (Nina Fonoroff), **BEETLE STORY** (Esther Shatavsky), **FIRST OF MAY** and **READY MADES** (In HADES C. Avery) and **MENILMONTANT** (Dimrit Kirsanov). "From novel fascination to disdainful fixation, these films reflect a variety of attitudinal postures toward the growth-decay-regeneration process from a specifically female point of view."—C.A.

JANUARY 25 Monday 8pm

FROM JAPAN:
Yasujiro Ozu's
A STORY OF FLOATING WEEDS
The miracle of Ozu's silent period: a down-at-the-heels acting troupe reaches the end of the line in a remote mountain town. (1934) silent 89 minutes.

JANUARY 26 Tuesday 8pm

PIER PAOLO PASOLINI
The Hawks & Sparrows
Life on the road with a father and son—and a talking crow. A great Pasolini social satire. With Totto, Ninetto Diavoli. (1965) 91 minutes.

JANUARY 27 Wednesday 8pm

DOUGLAS SIRK / KENNETH ANGER
ALL I DESIRE (1953) Directed by Sirk. Starring Barbara Stanwyck. With Anger's **KUSTOM KAR KOMMANDOS** (1965) "Pygmalion and his machine mistress"—K.A. Total program—83 minutes.

JANUARY 28 Thursday 8pm

The Gay & Lesbian Experimental Cinema
JAN OXENBURG / LUCY WINER
Two titles by Jan Oxenburg: *A COMEDY IN SIX UN-NATURAL ACTS* and *HOMIE MOVIES*. Oxenburg will be present. Plus, **GREETINGS FROM WASHINGTON D.C.**, a kaleidoscope of the music, dance, stories and laughter shared at the first National Gay & Lesbian Rights March in Washington. Produced by Robert Epstein, Frances Reid, Greta Schiller and Lucy Winer. (1981) 78 minutes.

JANUARY 29 Friday

THE FILMMAKERS'S COOPERATIVE
Benefit Screenings
A marathon of great films from the collection of the Film-makers's Co-op to fund its forthcoming distribution catalog.
7 pm: Films by Lewis Klahr, Su Friedrich, Storm de Hirsch, Morgan Fisher, Hans Richter, Ernie Gehr, Jonas Mekas, Willard Maas. 76 minutes.
9 pm: Films by Gunvor Nelson, Standish Lawder, Carollee Schneemann, Henry Hills, Robert Breer. 70 minutes.
11 pm: Films by Mary Filippio, Christoph Janetzko, Marjorie Keller, Hollis Frampton, Maya Deren, Michael Snow. 73 minutes.
The Millennium Film Workshop will present benefit programs for the Co-op on the weekend of February 5-7.

JANUARY 30 Saturday 11am

FILMS FOR KIDS:
TBA

JANUARY 31 Sunday 8pm

RICHARD RUTKOWSKI / CHRISTOPHER KNOWLES / ROBERT WILSON
Rutkowski will present his film **SUNSHINE SUPERMAN** (1987) "a portrait of the young artist and performer Christopher Knowles. More fact than fiction, the film examines its subject's very special view of the world around him and asks the question 'If you know the Sunshine Superman, would you go to the space rocket?'" Also to be shown: a videotape entitled **VIDEO 50** by theater artist Robert Wilson, a longtime collaborator with Knowles. Visual and audio works by Knowles will also be presented. 70 minutes.

Upcoming: A special presentation by the American Film Institute of the 1988 Maya Deren Award winners. The Collective will present three programs featuring the work of the year's honorees: Yvonne Rainer, Bruce Conner and Bill Viola. Call for details.

FEBRUARY

FEBRUARY 1 Monday 8pm

FROM JAPAN:
Shohei Imamura's
THE BALLAD OF NARAYAMA
RECKLESS MOMENT
The Ballad of Narayama is based upon one of Japan's most astonishing legends in which the residents of an isolated and impoverished village, upon reaching the age of 70, are abandoned on a mountain top to meet the gods. Wonderously photographed with a brilliant music score. Winner of the Grand Prize at Cannes. (1983) 128 minutes.

FEBRUARY 2 Tuesday 8pm

PIER PAOLO PASOLINI
The Gospel According to St Matthew
Pasolini's unorthodox interpretation of Matthew's gospel portrays Christ as an activist who is profoundly spiritual but full of contradictions. With Enrique Irazoqui, Susanna Pasolini. (1964) 136 minutes.

FEBRUARY 3 Wednesday 8pm

DOUGLAS SIRK / KENNETH ANGER
SIRK'S MAGNIFICENT OBSESSION (1954) Starring Rock Hudson and Jane Wyman. With Anger's **PASABIT'S MOON** "A lunar dream utilizing the classic pantomime figure of Pierrot in an encounter with a prankish, enchanted Magic Lantern."—K.A. (1950)

FEBRUARY 4 Thursday 8pm

The Gay and Lesbian Experimental Cinema
THE FLOWER THIEF starring Taylor Mead
Ron Rice's 1961 film which P. Adams Sitney has called "a cornerstone in the development of an improvisational cinema... a splendidly funny monument of San Francisco in her Beat heyday." Taylor Mead instantly became and has remained the definitive actor of the New American Cinema, primarily because of this film. 70 minutes.

FEBRUARY 5 Friday 8pm

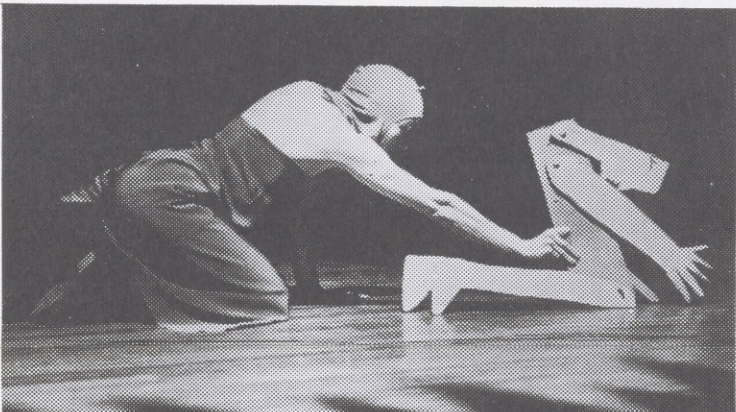
ALEXIS KRASILOVSKY
Los Angeles filmmaker Alexis Krasilovsky will present a selection of her films including **END OF THE ART WORLD** (1971), a catalogue of interviews with artists, including Warhol, Rauschenberg, Snow, Jasper Johns and others. Also **EXILE** (1984) an exploration of her family's experiences under the persecution of the Nazis; **COHS** (1972), and **JUST BETWEEN ME & YOU**. Plus, a holographic installation entitled **CHILD BIRTH DREAM** (1987) 74 minutes.

FEBRUARY 14 Sunday 8pm

NEW FILMMAKER'S SHOWCASE
A regular forum for new films and new filmmakers curated by committee. Tonight, **YELLOW ARIA** (Tina Bastijian, 1986), **SHADES OF MEANING** (Andy Moore, 1986), **JUNE BRIDES** (Cathy Cook and Claudia Locze, 1987), **THE CUBE FILM OR THE MATH-LAMA TAKES A BREAK** (Jean-Loup Dumortier, Scott Feero, 1987), **OPERA ONTOLOGICA** (Eva Schicker, 1987), **FAMOUS GERMAN ACTRESS** (Kenny Lee Hamel, 1986).

FEBRUARY 15 Monday 8pm

FROM JAPAN:
Kenji Mizoguchi's
STREET OF SHAME
A sensitive but probing series of vignettes about the downtrodden lives of several prostitutes living in Tokyo's red light district. Mizoguchi's last film. (1956) 88 minutes.



ELLEN FISHER (Feb 10-12)

FEBRUARY 16 Tuesday 8pm

MAX OPHULS
The Exile
The first of four films that Ophuls shot in America after fleeing Nazi Germany. Produced by and starring Douglas Fairbanks, Jr. with Maria Montez. (1947) 95 minutes.

FEBRUARY 17 Wednesday 8pm

DOUGLAS SIRK / KENNETH ANGER
ALL THAT HEAVEN ALLOWS (1955) Starring Jane Wyman and Rock Hudson. Sirk explores American social conventions through the story of a widow who falls in love with her much younger gardener to the shock and disapproval of her children. (88 minutes) **THE INAUGURATION OF THE PLEASURE DOME** (1954) "A convocation of magicians in the guise of figures from mythology: a masquerade party at which Pan is the prize."—K.A. Starring Anger, Curtis Harrington, Anais Nin, Samson de Brier. 38 minutes.

FEBRUARY 18 Thursday 8pm

THE KUCHAR BROTHERS FESTIVAL
Three days of films from Mike & George, highlighting their early collaborative work—and their recent individual efforts. Tonight: **THE EARLY YEARS: REGULAR BMM FILMS** featuring **I WAS A TEENAGE RUMPOUT** (1957) and **LUST FOR ECSTASY** (1963) plus others to be announced. Presented by Mike Kuchar. 95 minutes.

FEBRUARY 19 Friday 8pm

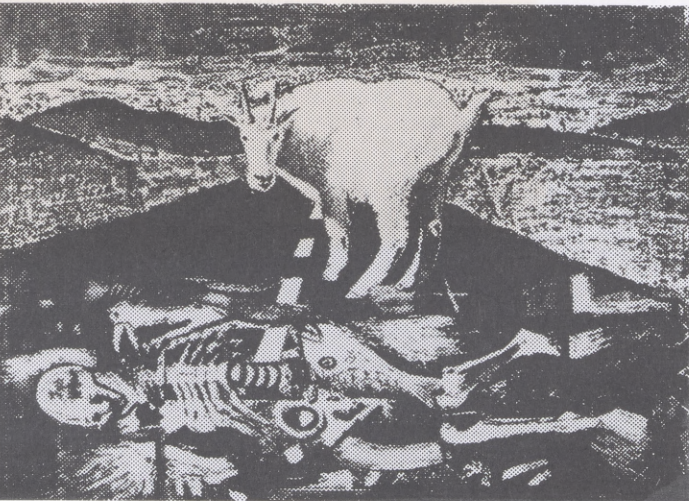
MIKE KUCHAR
Mike will present a selection of his own film works including **FABLE FOR A NEW AGE** (1985), **TALES OF THE BROWN** (1967), **LIGHT SKETCHES** (1967), and his "picture poems"—**CYCLES** (1968), **SEASCAPE** (1985), **TOE POEM** (1985) and **FAR AWAY PLACES** (1972). 95 minutes.

FEBRUARY 20 Saturday 11am

FILMS FOR KIDS
TBA

FEBRUARY 21 Saturday 8pm

GEORGE KUCHAR
New 8mm video (bumped to 34-in.) by George Kuchar. **WEATHER DIARY** was shot inside and outside a motel in Oklahoma. George interacts with other guests and passers-by and contemplates the changing climate. (1986) 96 minutes.



SPIRAL by Emily Breer

MARCH

MARCH 1 Tuesday 8pm

MAX OPHULS
RECKLESS MOMENT
RECKLESS MOMENT, in which a housewife becomes involved in a game of coversups and blackmail is "more subdued and elegant than most of the melodramas of the decade." Ophuls has the ability to bring a detailed texture of personal suburban relationships to life."—C. Higham/J. Greenberg. Starring James Mason and Joan Bennett (1949) 82 minutes.

MARCH 2 Wednesday 8pm

LUIS BUNUEL IN MEXICO
EL
aka **THIS STRANGE PASSION**. Is Bunuel's portrait of Francisco, a handsome, wealthy and devout man, who is driven to madness by his pathological jealousy and obsession with religious truth... a bitterly ironic dramatization of the destructive effect excessive piety can have on marriage and sexuality. (1952) 82 minutes.

MARCH 3-6 Thursday-Sunday 8pm

Mark Rappaport's
CHAIN LETTERS
The New York premiere of Rappaport's most recent film. A menage-a-neu involving characters tied together by a chain letter and their escalating, symmetrical infidelities. "Convulsed, comic, with a bitter itchy edge, this is vintage Rappaport: baroque, original and highly amusing."—Richard Corliss. Rappaport will introduce the film on March 3rd. (1986) 96 minutes.

MARCH 5 Saturday 11am

FILMS FOR KIDS
TBA

MARCH 7 Monday 8pm

FROM JAPAN:
Yasujiro Ozu's
AN AUTUMN AFTERNOON
Ozu's last and simplest film: a mellow reflection on humanity by an old, wise man. (1962) 112 minutes.

MARCH 8 Tuesday 8pm

HALLUCINOGENIC COMEDIES I
George Landow/Jerry Lewis
THE LADIES MAN—Directed by and starring Jerry Lewis. Lewis plays a handyman in a girl's school run by a Mrs. Wellenmellon. (1961) With **ON A MARRIAGE BROKER**. "Joke..." by George Landow. 2 hours.

MARCH 9 Wednesday 8pm

LUIS BUNUEL IN MEXICO:
Nazarin
Bunuel's disturbing film about a young priest in poverty-stricken Mexico, attacks the hypocrisy and ineptitude of the Church in the modern world. (1958) 92 minutes.

MARCH 10 Thursday 8pm

The Gay & Lesbian Experimental Cinema
GROUP SHOW
LOT IN SODOM (James Sibley Watson & Melville Webber, 1933), **SUMMER PROOF** (1949) Made with Sam Fuller. A bleak and ironic film with sudden bursts of Sirk/Fuller brilliance. 82 minutes. **FIREWORKS** (1947) Anger's first film made when he was 17. "FIREWORKS comes from that beautiful night from which emerge all true works. It touches the quick of the soul and this is very rare."—Cotteaux. 15 minutes.

MARCH 11 Friday 8pm

KEN BROWN
Artist/Cartoonist Ken Brown will present a selection of his videotape vignettes on Americana. Titles include **ROADSIDE AMERICA**, **HOWARD FINSTER: MAN OF VISIONS**, **GOOPY GOLF: HOLY LAND**, **ZUCCHINI FESTIVAL**, **GARY LIEB'S ROBOTS**, **YARDSALE USA**, **WIGWAM VILLAGE** and others. 80 minutes.

MARCH 12 Saturday 8pm

BLACK MARIA FILM FESTIVAL
Selections
Our annual presentation of award-winning and honorable mention films from the Thomas A. Edison/Black Maria Film Festival in New Jersey.

MARCH 13 Sunday 8pm

GREAT COMBOS:
Chris Marker/Hollis Frampton
San Francisco filmmaker Ed Jones will present a selection of his films including the NY premiere of **9 YEARS BEHIND THE WHEEL** (1968), a film about being a filmmaker/traveler, shot from behind the wheel with wonderfully candid images of nighttime cab riders. Plus, **RETURNS TO MEXICO** (1978), **KEEPING KINKY** (1973), **A TOUTE SECTE** (1977), **AT EASE IN THE BOBOSPHERE** (1974) and **SUBPOENA FOR SABINE** (1977). 75 minutes.

MARCH 14 Monday 8pm

FROM JAPAN:
Mikio Naruse's
FLOATING CLOUDS
Naruse's most highly acclaimed film is a poignant reflection on the psychological ravages of war seen through an obsessive love affair. Two mismatched lovers meet in wartime Indochina, and then resume their relationship in a defeated Japan. (1955) 123 minutes.

MARCH 15 Tuesday 8pm

HALLUCINOGENIC COMEDIES IV:
Buster Keaton/Rudy Burckhardt
TARZAN (1961) directed by Rudy Burckhardt. Starring Taylor Mead. **THE PLAYHOUSE** (1921), **ONE WEEK** (1920) and **THE FROZEN NORTH** (1922) Written and directed by Buster Keaton and Eddie Cline, including some of Keaton's most infamous stunts and gags. 96 minutes.

MARCH 16 Wednesday 8pm

LUIS BUNUEL IN MEXICO:
The Exterminating Angel
Detained by a mysterious force, the aristocratic guests at a dinner party find it impossible to go home. The resulting degeneration of social veneer is Bunuel's portrayal of the corruption and decadence of the ruling class. (1962) 91 minutes.

MARCH 17 Thursday 8pm

The Gay & Lesbian Experimental Cinema
SUPER 8MM FILMS
Films by Leslie Kossloff, Andrea Kirsch, Jim Hubbard, Jack Waters, Carl Michael George and Peter Cramer. Some of the filmmakers will be present.

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MARCH 13 Sunday

GREAT COMBOS I
Marianne & Julianne (Magarethe von Trotta)
The Baader-Meinhof era re-examined through the stormy relationship of two sisters. (1981) 106 minutes.
8pm: **JOURNEYS FROM BERLIN** (1971) (Yvonne Rainer) 125 minutes.

MARCH 14 Monday 8pm

FROM JAPAN:
Kenji Mizoguchi's
THE STORY OF THE LAST CHRYSANTHEMUM
The son of a prominent Kabuki actor rises to fame on his own at the tragic expense of the woman he loves. With Shotaro Hanayagi, Kakuko Mori. (1939) 115 minutes.

MARCH 15 Tuesday 8pm

HALLUCINOGENIC COMEDIES II
W.C. Fields/Robert Nelson/Stuart Sherman
MILLION DOLLAR LEGS—A delightful bit of nonsense humor which suggests how the great American screwball comedies of the 1930's were derived in part from the classic tradition of silent comedy. With affinities to both Mack Sennett and The Marx Brothers. Directed by Eddie Cline. Screenplay by Joseph L. Markewicz. With W.C. Fields, Jack Oakie, Ben Turpin. (1932) 66 minutes. Plus, Stuart Sherman's **THE DISCOVERY OF THE PHONOGRAPH** (1986) and Robert Nelson's **BLEU SHUT**.

MARCH 16 Wednesday 8pm

LUIS BUNUEL IN MEXICO:
El Bruto
A vividly ironic work rendered in a razor-sharp style reminiscent of *LOS OLIVADOS* and *EL*, this powerful social melodrama deals with a corrupt landlord who decides he needs a strong-arm man to intimidate his restless tenants. (1952).

MARCH 17 Thursday 8pm

The Gay & Lesbian Experimental Cinema
FILMS FROM FRANCE
CAROLYN III (Marlene Rousset), **ECENTRICUS** (Jennifer Butler), **CHUTE** (Katrina Thomadakis), **PASSAGE DU THERMOMETRE** (Jakobson), **LE GANT DE LAUTRE** (Michel Nejar), **AMOROSO** (Yann Beauvais). Selected by Barbara Hammer.

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EDWARD JONES
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MARCH 19 Saturday 8pm

DARK & LOVELY ANIMATION
A group show of recent animation selected by Lisa Crafts. Titles include **FIELDFLOW** (Debbie Lee Cohen), **RIVER LETHE** (Amy Kravitz), **THE BALLETMASTERS** (Julie Zimmarch), **THE ROAR FROM WITHIN** (Ric Johnson), **GLASS GARDENS** (Lisa Crafts), and **THE VISCERA** (Willie Hartland). 85 minutes.

MARCH 20 Sunday 8pm

GREAT COMBOS:
Chris Marker/Hollis Frampton
The first of four films that Ophuls shot in America after fleeing Nazi Germany. Produced by and starring Douglas Fairbanks, Jr. with Maria Montez. (1947) 95 minutes.

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Michael -

When we showed "Place Between Our Bodies" at the Collective, it was very well received and we'd like very much to show it at the Festival. If there's another film you'd like to submit, we'd be happy to see it.

Jim

COLLECTIVE FOR LIVING CINEMA

41 White Street
New York, NY 10013

JANUARY 14 Thursday 8pm
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FEBRUARY 25 Thursday 8pm
The Gay & Lesbian Experimental Cinema
STARRING JACK SMITH
A program of great films featuring filmmaker Jack Smith. *BLONDE COBRA* and *LITTLE STABS AT HAPPINESS* (1959-63) by Ken Jacobs and *CHUMLUM* (1964) by Ron Rice. 69 minutes.

MARCH 10 Thursday 8pm
The Gay & Lesbian Experimental Cinema
GROUP SHOW
LOT IN SODOM (James Sibley Watson & Melville Webber, 1933), *SUMMERWIND* (Nathaniel Dorsky), *HALL OF MIRRORS* and *NOBLESSE OBLIGE* (Warren Sonbert), *JEROVI* (Jose Rodriguez-Solter) and *A PERSIAN RUG*, *JABBOK*, *PHASES OF THE MOON* and *RAZOR HEAD* by Tom Chomont. 80 minutes.

MARCH 17 Thursday 8pm
The Gay & Lesbian Experimental Cinema
FILMS FROM FRANCE
CAROLYN III (Martine Rousset); *ECCENTRICS* (Jennifer Burford); *CHUTE* (Katanna Thomadaki); *PASSAGE DU THERMOMETRE* (Jakobois); *LE GANT DE L'AUTRE* (Michel Nedjar); *AMOROSO* (Yann Beauvais). Selected by Barbara Hammer.

MARCH 24 Thursday 8pm
The Gay & Lesbian Experimental Cinema
BARBARA HAMMER
The New York premiere of *NO NO NOOKY TV* plus earlier titles including *WOMEN I LOVE*, *HAIRCUT*, *OUR TRIP*, *PICTURES FOR BARBARA* and *AUDIENCE*.

MARCH 31 Thursday 8pm
The Gay & Lesbian Experimental Cinema
SUPER 8MM FILMS
Films by Leslie Kossoff, Andrea Kirsch, Jim Hubbard, Jack Waters, Carl Michael George and Peter Cramer. Some of the filmmakers will be present.

With Support from
NYSOA, NEA

Box Office Information
925-2111

THE GAY & LESBIAN EXPERIMENTAL CINEMA

JANUARY- MARCH 1988

Films Selected
by Jim Hubbard

▷ plus added
attractions:

JANUARY 15-JANUARY 21 Friday-Thursday 8pm
Rose von Praunheim's
AMTA! DANCES OF VICE
NY PREMIERE
"Lotti Huber, dancer, performer, and star of AMTA will surprise and entertain the audience after each screening."

FEBRUARY 18-FEBRUARY 20
THE KUCHAR BROTHERS FESTIVAL
Three days of films from Mike & George, highlighting their early collaborative work - and their recent individual efforts.

All Shows 8pm \$5

**COLLECTIVE
FOR
LIVING
CINEMA**

The Gay & Lesbian Experimental Cinema

PROGRAM I:

Thursday, January 14, 1988 8pm

Hi Michael
Thought you'd
like to see
this. I'll
call you soon.
love
Jill

At Land (1944) - Maya Deren 15 min.

The Geography of the Body (1943) - Willard Maas 7:45 min.

Song of the Godbody (1977) - James Broughton/Joel Singer 11 min.

The Place Between Our Bodies (1975) - Michael Wallin 33 min.

This is a show about bodies and landscape, about bodies as landscape and bodies in the landscape.

By calling her film "At Land" (as opposed to "at sea"), Maya Deren seems to imply that she is not confused; her images belie that certainty. The exquisite jump cuts from table to beach reveal her as alienated from both the natural and the social landscapes. We see her crawling desperately through the jungle undergrowth and--equally desperate--across a table where a thoroughly dull party goes on oblivious to the strange presence in its midst. At the end of the table a man sits in front of a chess board; he gets up and the chess pieces move themselves. Later in the film two women play chess by the sea. Nonchalantly and unthinkingly they move the pieces while engaged in a happy conversation with each other. Maya eyes them suspiciously, then caresses their hair. The women laugh and smile. This is the only happy moment in the film. Maya splits into 3 personas and watches herself steal a chess piece (a pawn, a bishop, the queen?) and run away, rejecting the joyful female bonding. Maya Deren was not a lesbian; at least I'm told she denied it. Too bad, because lesbianism would have offered a solution to her (filmic) problems.

For Willard Maas the world has been reduced to the body, but it is no less alienated. The body remains something foreign. The voice-over, a poem by English poet George Barker, speaks of exploration of all sorts of exotic places. Maas was married to Marie Menken (an even greater filmmaker), but was known to be homosexual. This film, though nominally heterosexual contains clues to this hidden drive. Most of the shots are of a male body. The poem mentions Achilles, Sappho, and North Africa and refers quite oddly to "certain homosexual paintings of the Renaissance." There are shots which might be a scrotum but aren't, a belly button reminds one of an asshole.

In James Broughton and Joel Singer's Song of the Godbody, these become explicit. At Land and Geography begin with shots of the eye; Godbody begins with a penis. They are about looking--looking at the other; Broughton's esthetic arises from within.

There are more differences. All is exuberance, joy, desire, and happiness in Godbody; color explodes. The body becomes a landscape to run and trip over. Hairs afire with setting sun

light become grasses blowing across the savannah; a thigh becomes a sand dune. The camera caresses spit-soaked hairs and settles on a huge drop of cum and the poem (written and read by Broughton) begins. He says "I am your body which speaks for itself" and "In you I become what I am." Neither Deren nor Maas could ever have uttered such unalienated statements.

Geography ends with the line "the desire and pursuit of the whole is called love." Michael Wallin's Place Between Our Bodies fulfills that pursuit. The voice speaking is a real "I." For Wallin the entire landscape has become sexualized. For a Gay man in San Francisco in the mid-70s, sex was everywhere and always attainable. For Wallin, the bookstores, the images of sex, the tricks are not enough. He wants love. The body and the landscape have become one, but the filmmaker remains alienated. After an introductory section of shots of dirty bookstores, naked boys, fuck films, and cruising on Castro and Polk Streets, Michael confronts us with an out-of-place shot of a verdant valley. Soon he meets Mark and the world fills with delight. The lovers frolic in the house and over the California hills. The filmmaker plays footsie with his lover. They laugh, they smile, sex becomes play, both men's hands "working for a nice orgasm." After they cum, "Adam and Steve" play in the Garden.

Notes by Jim Hubbard

Upcoming:

Thursday, January 28 at 8pm

Films by Jan Oxenburg and Lucy Winer

The Collective's programs are made possible, in part, through funding from the New York State Council on the Arts, the National Endowment for the Arts, the New York City DCA, and the Film/Video Arts Inc Speaker's Bureau.

FROM: EDGAR WALZ
184 State Street
Brooklyn, NY 11201

FOR: THE GLINES
260 West Broadway
New York, NY 10013
Phone: 212-925-2619

FOR IMMEDIATE RELEASE

A BRILLIANT WEEKEND OF GOOD GAY FILMS

A triple bill "GAY FILM FESTIVAL" will run at the Glines, New York's new gay arts center, Thursday through Sunday, August 19-22. Showings of the three full-color films begin at 9 pm on Thursday and Sunday and 9 and 11:30 pm on Friday and Saturday.

"The Place Between Our Bodies" (1975), 33 minutes, by Michael Wallin, is a very personal exploration which comes to grips with the various issues involved in one's sexuality. It vividly deals with the experiences of sexual obsession, cruising, fantasy, masturbation, and lovemaking coupled with emotional involvement. Says filmmaker Wallin, "Most of the footage focuses on the lovemaking simply because the subject matter of the film is sexuality. I see the film, in a sense, as bringing not only gay sex but sex itself out of the closet." The only previous showing of "The Place Between Our Bodies" was at the Museum of Modern Art.

"The Loft Boys" (1975), 60 minutes, by Hajime Kondo, is an impressionist film of gay life, breathtaking in its use of image and color, and musical in the rhythm of its cutting and montage techniques. Hajime Kondo is a Japanese filmmaker originally trained as a classical painter. "The Loft Boys" is Kondo's first American film.

"Prissy Grunt's Crypt" (1973), 20 minutes, by Terry Hammond might be described as a transvestite farce allusive to the Dracula theme. The film features well-known cabaret performers John Michel, Billy Blackwell, Tiffany Cartier, and Helen Morgan. Terry Hammond is a New York filmmaker/composer/pianist and a veteran of the cabaret circuit.

The Glines is located at 260 West Broadway at 6th Ave, one block south of Canal Street. Tickets for the "GAY FILM FESTIVAL" are \$3.00. TDF vouchers are accepted. For reservations call 925-2619. Out of New York State, call toll-free 800-223-6765.

A SUMMER OF GOOD THINGS AT THE GLINES

While most of Off-Off Broadway closes for the summer, the Glines, New York's new gay arts center, continues its busy and varied schedule of exciting gay events.

Wednesday, August 4 at 9 pm: GAY RHYTHMS, an evening of poetry and music sponsored by Mouth of the Dragon, with poets Jack Anderson and Larry Schourup, and musicians Joe Longo, Neil Alan Marks, and a company of co-conspirators on guitar, piano, and drums. \$1.00.

Thursday through Sunday, August 5-8 at 9 and 11 pm: Christopher Larkin's highly acclaimed film of gay male love A VERY NATURAL THING. Says After Dark, "A movie to make you remember your own loves, whatever your partner preferences...Poetically photographed and directed...an eye-opener and a heart opener." \$2.00.

Thursday through Sunday, August 12-15 at 9 pm, a special return engagement of two theatrical events: WOMEN ON MARS, a multimedia interplay of poetry, music, and visuals, with Cortnie Lowe, Nita Sell, Gillian Stevens, and Barbara Holland; and SOMETHING HOPEFUL, a revue of sketches, monologues, and comedy on coming out and being gay, written and performed by Mark Bently, Regina Kahney, Loretta Lotman, James Saslow, and Jimmy Zepp. \$3.00.

Thursday through Sunday, August 19-22: a triple bill GAY FILM FESTIVAL showing at 9 pm on Thursday and Sunday at 9 and 11:30 pm on Friday and Saturday. \$3.00.

THE PLACE BETWEEN OUR BODIES, by Michael Wallin, vividly deals with the experiences of sexual obsession, cruising, fantasy, masturbation, and lovemaking coupled with emotional involvement.

THE LOFT BOYS, an impressionist film by Hajime Kondo, breathtaking in its use of image and color and musical in the rhythm of its cutting and montage technique.

PRISSY GRUNT'S CRYPT, by Terry Hammond, might be described as a transvestite farce allusive to the Dracula theme.

Continuing on exhibit will be gay poster art of 1970-1976 by twenty different artists, including Ralph Hall, Albert Fine, and Jon-John Dewey.

Opening August 26 and playing through October 3, Thursdays through Sundays at 9 pm: Paul Vanase's A DROP IN THE PUDDING, a gay morality play, directed by Richard Roberts and choreographed by Larry Sauer. \$4.00.

The Glines is located at 260 West Broadway at 6th Avenue, one block south of Canal Street. For reservations call 925-2619. Out of New York State, call toll-free 800-223-6765. TDF vouchers are accepted for all events. Wine is always available. Says the Advocate, "For those who have not yet visited the Glines, please do so. Good things are always happening there."

GAY FILM FESTIVAL

AUG 19-22

THU, SUN AT 9 PM

FRI, SAT AT 9 & 11:30

THE PLACE BETWEEN OUR BODIES

(1975) by Michael Wallin
33 min., 16 mm, COLOR

A personal exploration of gay male sexuality that deals with sexual obsession, cruising, phantasy, masturbation, and lovemaking. Explicit but not exploitative. A celebration and an affirmation of gay sex and gay love.

THE LOFT BOYS

(1975) by Hajime Kondo
60 min., super-8, COLOR

An impressionist film that brings together cityscapes and countrysides, crowd scenes and portraits. Gayness weaves in and out of this film as it does in one's life: Scenes of a gay rural commune and a Gay Pride march are interspersed with footage of flowers and buildings. Superb use of color, image and cutting rhythm.

PRISSY GRUNT'S CRYPT

(1973) by Terry Hammond
20 min., super-8, COLOR

What could be described as a transvestite farce allusive to the Dracula theme is also a gentle but satiric look at people's foolishness. Featuring such well-known cabaret performers as John Michel, Billy Blackwell, Tiffany Cartier, and Helen Morgan.

\$3 OR TDF+ .50 925-2619
AT THE GLINES 260 WEST B'WAY

Bocce Cinema

1434 GRANT AVENUE... NORTH BEACH... SAN FRANCISCO

AT THE SAVOY-TIVOLI.....362-9145

OCTOBER SCHEDULE

- Mon. 4 Luis Bunuel's TRISTANA (1970). With Catherine Deneuve, Fernando Rey. 7:30 & 9:20.
- Tue. 5 Fritz Lang's METROPOLIS (1927). A vision of management-labor struggle in a city of the future. 7:30 & 9:20.
- Wed. 6 Pier Paolo Passolini's PIG PEN (1970). Jean Pierre Leaud, Pierre Clementa star in three intertwining stories spanning a medieval cannibal cult and modern Germany. 7:30 & 9:45.
- Mon. 11 Michael Wallin's THE SPACE BETWEEN OUR BODIES. The filmmaker's personal exploration of his relationship with his lover and with himself. "Melodrama of my sexlife." PLUS Lenny Levy's PLAIN FRED, FORCE FIELD: SAND, and WHITE BLISS; and Dan McCleary's COMMUNION and his new film NUMBER 5. Two complete shows, 7:30 & 9.
- Tue. 12 Vittorio de Sica's BICYCLE THIEF (1949). Italian Neo-Realist classic about a family whose livelihood depends on a bicycle. 7:30 & 9:15.
- Wed. 13 Costa-Gavras' Z (1968). With Yves Montand, Jean-Louis Trintignant, Irene Pappas. Story of the scandalous investigation of the murder of a pacifist by high ranking members of the Greek Government. 7:30 & 10.
- Mon. 18 Andy Warhol's WOMEN IN REVOLT. Jackie Curtis joins a women's movement, meets up with high fashion model Holly Woodlawn and Candy Darling, a society girl who wants to be an actress. 7:30 & 9:30.
- Tue. 19 Elia Kazan's ON THE WATERFRONT (1954). With Marlon Brando, Karl Malden, Lee J. Cobb in a story about union corruption on the docks of New York City. 7:30 & 9:30.
- Wed. 20 Fred Niblo's BLOOD AND SAND (1922). With Rudolf Valentino, Lila Lee, Nila Naldo. Special musical soundtrack prepared for this showing by Anthony Albert. 7:30 & 9:45.
- Mon. 25 Jean Renoir's BOUDU SAVED FROM DROWNING (1932). The tramp Boudu is rescued by a middle class bookseller, and then the trouble begins. 7:30 & 9:15.
- Tue. 26 Kurt McDowell's FLY ME TO THE MOON and TRUE BLUE AND DREAMY; Babeth's ANDY WARHOL'S UNFINISHED SYMPHONY, starring George Kuchar and Raymond Mondini; George Kuchar's PICTURE OF THE MAMMAL PALACE and PORTRAIT OF RAMONA. Two complete shows, 7:30 & 9:30.
- Wed. 27 Sidney J. Furie's LEATHER BOYS (1963). Collin Campbell marries Rita Tushingham and then finds he is attracted to a fellow motorcyclist. 7:30 & 9:30.

NOVEMBER SCHEDULE

- Tue. 2 Akira Kurosawa's SEVEN SAMURAI (1954). 16th Century Japanese villagers hire seven unemployed samurai to help defend their village. With Takashi Shimura, Toshiro Mifune. 208 minute version, one show only at 7:30.
- Wed. 3 Howard Smith's and Sarah Konochan's MARJOE. (1972). Marjoe is an evangelical preacher who, with his rock star come-on, cons masses of believers into giving freely to the collection basket. Documentary. 7:30 & 9:15.
- Tue. 9 John Ford's STAGECOACH (1939). Classic western with John Wayne as the Ringo Kid. Clair Trevor, John Carradine, Andy Divine. 7:30 & 9:15.
- Wed. 10 David and Albert Maysles' GIMME SHELTER (1970). With Mick Jagger and the Rolling Stones. 7:30 & 9:15.
- Mon. 15 Steven Arnold's LUMINOUS PROCURESS. Starring Pandora and the Cockettes. 7:30 & 9:15.
- Tue. 16 Nicholas Ray's REBEL WITHOUT A CAUSE (1955). With James Dean, Natalie Wood, Sal Mineo, Nick Adams, Dennis Hopper, Jim Backus. 7:30 & 9:30.
- Wed. 17 Sidney Lumet's LONG DAY'S JOURNEY INTO NIGHT (1922). Katherine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell in the screen rendition of playwright Eugene O'Neill's autobiographical work. 7:30 & 10:15.
- Mon. 22 Robert Downey's PUTNEY SWOPE (1969). Racial satire on Madison Avenue. With Arnold Johnson and Laura Greene. 7:30 & 9:15.
- Tue. 23 George Cukor's A STAR IS BORN (1954). ;Judy Garland, James Mason in a Hollywood spectacular about Hollywood. 7:30 & 10:20.
- Wed. 24 Costa-Gavras' STATE OF SIEGE (1973). Tense drama of a political kidnapping. With Yves Montand, Renato Salvatore. 7:30 & 9:45.
- Mon. 29 Claude Chabrol's WEDDING IN BLOOD (1973). A Crime of passion is the medium for this study of the French Bourgeois. With Stephanie Andran, Michel Piccoli. 7:30 & 9:20.
- Tue. 30 Leni Riefenstahl's TRIUMPH OF THE WILL (1936). Ms. Riefenstahl films the Sixth Annual Party Congress in Nurenberg. 7:30 & 9:15.

Bocce Cinema is a project of North Beach Community Arts....\$1 membership (for four programs) and \$1 donation per program.